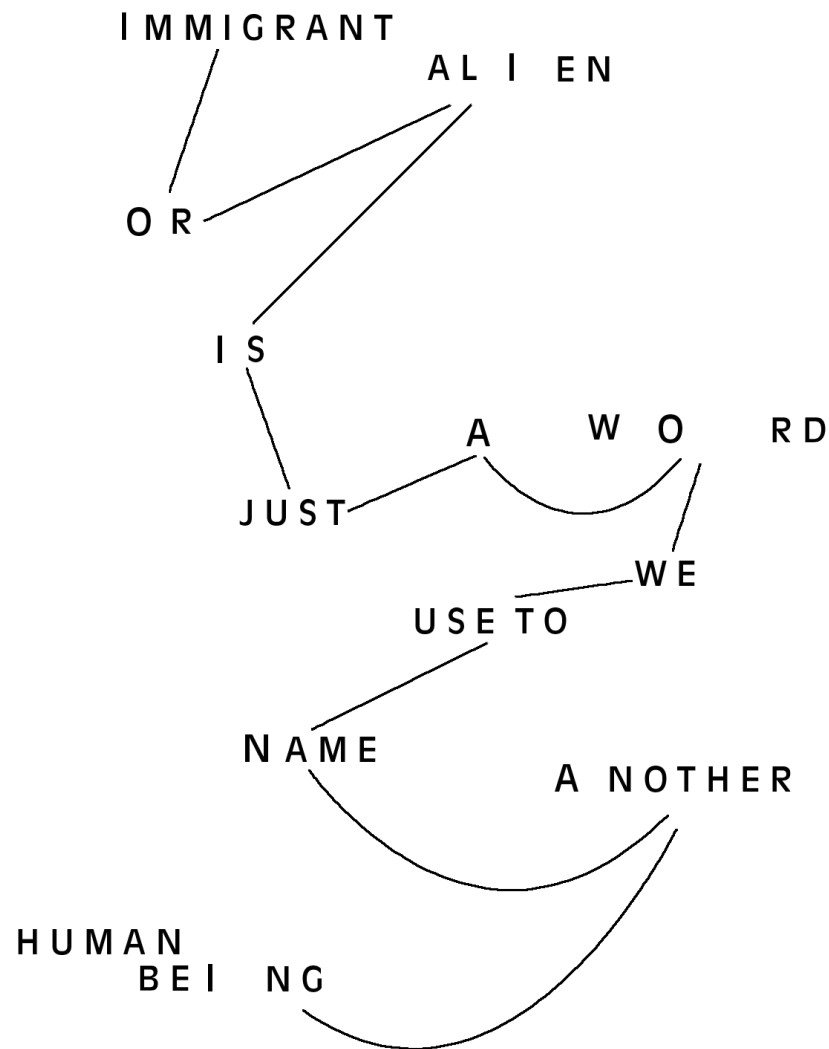


SCORES FOR

SAN

CTU

ARY



SCORES FOR SANCTUARY

Recent events in US and global politics remind us that our notions of national identity and citizenship are in fact fluid constructions, ripe for reimagining. What role might we as artists/designers play in critically examining what it means to become a citizen and the complexities of nationhood, particularly in this upcoming election cycle?

The following series of workshops were developed as part of the course *AND, AND, AND – Stammering: An Interview*, Spring 2020 at the School of the Art Institute of Chicago.

Students were asked to engage the class in redefining concepts of citizenship through experimentation of radical forms of belonging. They asked how art gives space to reimagine the enactment of sanctuary and, conversely, to render visible forms of exclusion. The format of the workshop allowed for the flow of knowledge and further development of practices. [Thus, readers are invited to use this as a playbook, testing and building upon the techniques contained here.](#)

This zine was made on the occasion of the new commission *AND, AND, AND – Stammering: An Interview* for the exhibition *Alien vs. Citizen* at the Museum of Contemporary Art, Chicago, July 17, 2020 – February 21, 2021.



NEWSPAPER THEATER

Select 1-3 current news articles told from different perspectives.

Choose a method or methods of reading the news.

Read the news according to the method.

Discuss what the reading revealed in the articles that was not there before.

What was surprising?

What was communicated through this embodiment of the news?



The following selected techniques of Newspaper Theatre are ways that artist and activist Augusto Boal suggested to transform non-dramatic text into performance that could help reveal invisible narrative and structures of power.

Simple reading

The news item is read without comment or commentary, but it is detached from the context of the newspaper. The audience is therefore not influenced by such biases as the position of the story in the paper, or the size of the headline.

This technique is the simplest and also the first step of any text transformation, the choosing and reading of a in a group text already makes it theater and a public event.

Complementary reading

The news item is read, but information generally omitted by the newspapers is added to give a more “complete” version. This additional information can be sourced from other news, research, or the knowledge possess in the group: The leading questions in this stage are what do we know that is not there? What is left out of?

Crossed reading

Two contradictory or linked stories are read in crossed (alternating) form to shed new light on each story, add deeper explanation or provide a new dimension. Crossed reading can be also a step of the process putting an article or text in the context of other texts adding new information and discovering new theatrical possibilities.

Rhythmical reading

The news item is read (or sung) with a rhythm as a musical commentary, for example: samba, tango, Gregorian chant. The news item is “filtered” by the connotations of the new rhythm allowing for a critical “rhythmical” commentary .

Parallel action

The item is read, while parallel actions are mimed to show either the context in which the reported event really occurred, or to complement the spoken story.

Improvisation

The news is improvised on stage to explore/ exploit variants and possibilities. It is open to re-playing, and suggestion and involvement from the audience.

Historical reading

The news item is read, together with facts or scenes that show the same event in other historical moments, or other countries or social systems.

Reinforcement

The news item is read or sung with the aid or accompaniment of reinforcing material, such as audio/visuals, jingles, advertising or publicity materials.

AND AND AND – STAMMERING: AN INTERVIEW

Imagine a fictional
state.

Create a series of
questions for determin-
ing citizenship for your
fictional state.

Interview a potential
candidate for citizen-
ship.

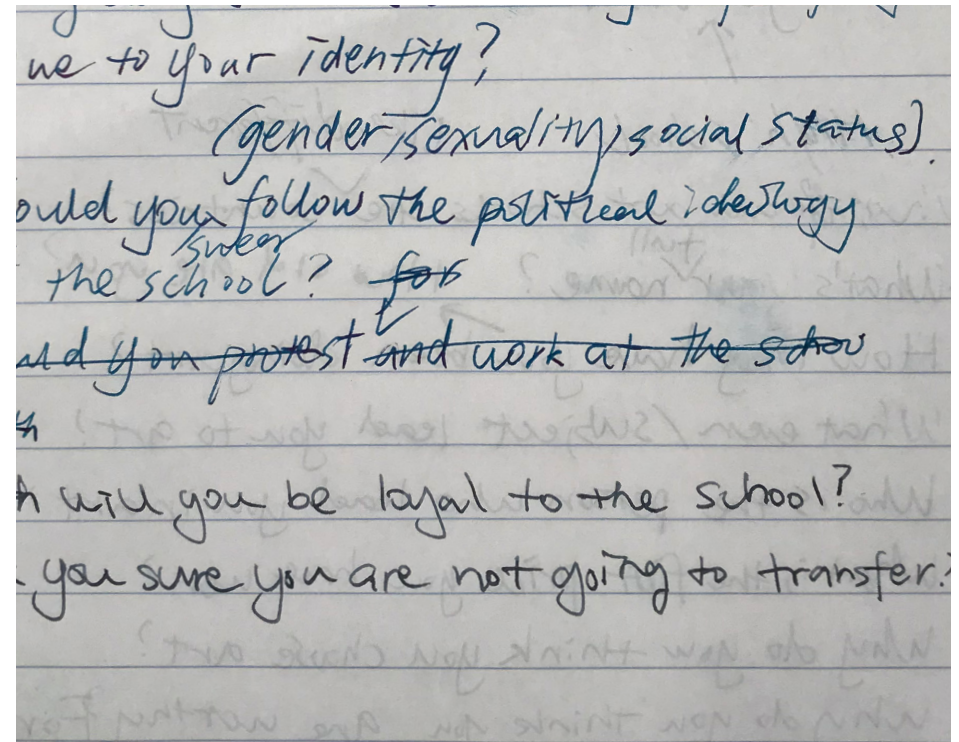
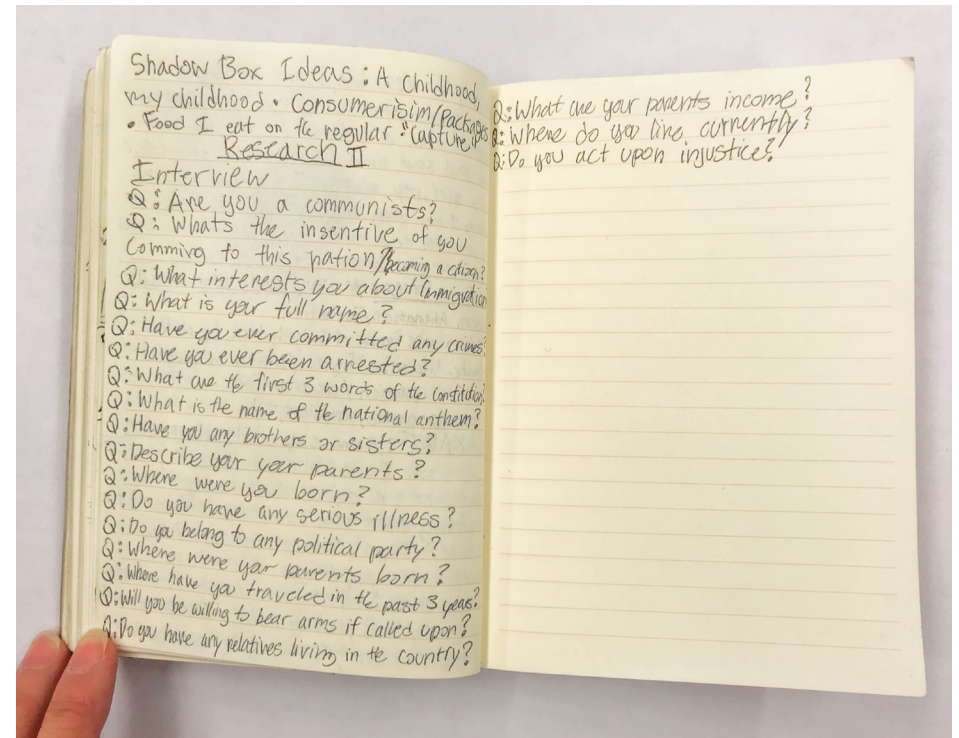
Are they awarded cit-
izenship? Why or why
not?

What does your inter-
view reveal about the
values of your fictional
state?

What is the experience
of being interviewed for
your fictional state?

This workshop was based on *AND AND AND –
Stammering: An Interview*, an ongoing project
that uses the format of an interrogation to engage
participants who have never had to naturalize
into the US to rehearse the process of becoming
a citizen.

The interrogation questions are a mix of historical
questions asked of Chinese immigrants on Angel
Island, contemporary citizenship questions, and
material from the January 2017 executive order
banning immigrants and refugees from seven
majority Muslim countries. Using interviews with
those affected and language from the execu-
tive order itself to create an interrogation script,
the participatory performance allows audience
members to become active spectators, encourag-
ing us all to give up our own positions in order to
understand and be in the place of another's.



OBSERVATIONAL WALK TO ICE FIELD OFFICE

Locate your local Immigration & Customs Enforcement (ICE) Field Office.

Walk to the office, taking note of its location and nearby architecture.

Was it difficult to get to? Write down observations and associations with the location.

What materials is the building made of? What are they communicating to you?

How are people acting inside? How does that feel to you?



Oppression is not just an abstract notion. It is one that is embodied in the social fabric and even architecture we live in and walk by. The Chicago ICE office (101 West Ida B. Wells Drive, Chicago, IL) is about a 14-minute walk from where our classroom was. This was a great opportunity for us to examine and analyze how ICE values are expressed through the architectural structures of its offices.

With a notebook on hand and a phone camera on the other, we observed the building for about half an hour and noted down our observations and the emotions and thought we had while we were there.

We came up with a guiding lexicon that describes our observations. Some of its words were:

security cameras (xtra) - scary people - X gesture - pressure - being observed - should not do illegal things - office - people in meetings - official looking - people looking down and smiling - x-ray - airport entering other countries - parking lot - old - empty - transparent - glass - inviting from afar - not as scary as thought - systematic - arranged - looks like solar panel - glass in contrast with other parts - bland exterior - dull - subway government - stock exchange next door - imagine someone undocumented - odd, out of place



TELL ME HOW IT ENDS

Read an excerpt of *Tell Me How It Ends* by Valeria Luiselli.

Generate a list of important words and emotions that resonated with you.

Use those words as prompts for collage.

After reading an excerpt of *Tell Me How it Ends: An Essay in Forty Questions* by Valeria Luiselli, we came up with a lexicon of some key words and emotions from the book that migrants used in order to express their experiences crossing the borders and being in a new country, or in detention centers. We used these words as prompts for collages to visualize these abstract and often invisible moments.



loss - depression - anger - anxiety - sadness
hope - aspirations - survival - future - tomorrow
chaotic - trauma - invisibility - objectification
unity - separation - belonging - transparency - bias
stereotype - inhumane - sanctuary - immigration
alien - border - nationality - law - human - rights
citizenship - passport - violence - discrimination
documentation - rape - abduction - injustice weird
questions - medication - shelter - lack of resources
vigilante - refugee - la bestia [train] - asylum death
common grave - mass murder - identity - ice box
detention camps - separated families - sadness
privilege - drug dealers - guns - rocks - deportation



RESPECTING

AND

RIGHT IS

IMPORTANT



work is about finding harmony between disparate things—whether it's materials, ideas, or influences. It seems natural that someone who started her career engaging with ideas would find

use and contemporary art that's interactive. So, there's a "maker," an "experienter," and a "thinker." Someone makes this work, then someone uses or experiences the work, and that leads

of my system that's a feminist don't want to be in a or listen to YMO doesn't's upbeat

EMBODYING BORDERS

Discuss the history and theory of borders in general, giving examples of specific borders.

Show participants a map of the world from different times in history (e.g. before and after European imperial borders).

Ask participants to choose a border they do not know about and research it in a group.

In groups, ask participants to embody the history and politics of the border they researched.

Each group presents their border either collectively or individually.

Discussion time.



For some, it is almost nonexistent and easily trespassed by privileges. For others, it is a hostile reality they dream to cross, or just reach, alive. Two imprisoned sides; no one is free. An intricate establishment, physical and mental, that divides up humankind and as Benedict Anderson writes, “turns chance into destiny.”

What is a border? Is there even such a thing as ‘a border’, or is every border different than another in its connotation, significance, and hostility? This workshop aim was not to answer such questions, but to reflect on them, corporally and mentally. At the end of the day, borders are hostile realities for many that divide up bodies, families, partners, mothers and fathers... from their kids. How does this body affect our human bodies? And how can we ‘embody’ a specific border with all its political, social, and economic history?

The participants were divided up to two groups, each given the opportunity to choose a border, research its history, and embody it by a short performative act.



The first group chose to represent the Berlin Wall and the second chose to embody the borders around the Korean Demilitarized Zone between North and South Korea.

These performances helped us understand what it means to embody political and social histories of borders using our bodies. Thus, making these abstract and seemingly far away borders a reality that interacts with human bodies.



FROM A TO Z

Create a set of circles, squares, triangles, and rectangles each in a limited palette.

Give participants one of each shape and a colored pencil of their choice.

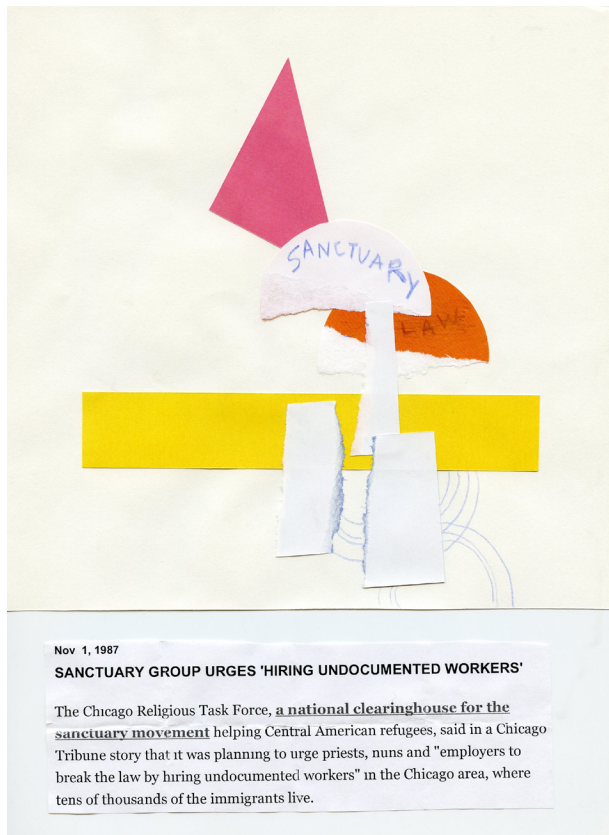
Print headlines narrating history of immigration or sanctuary.

Fold prompts and ask participants to pick one randomly.

Ask participants to read the prompt and think of their emotional response to it at the moment.

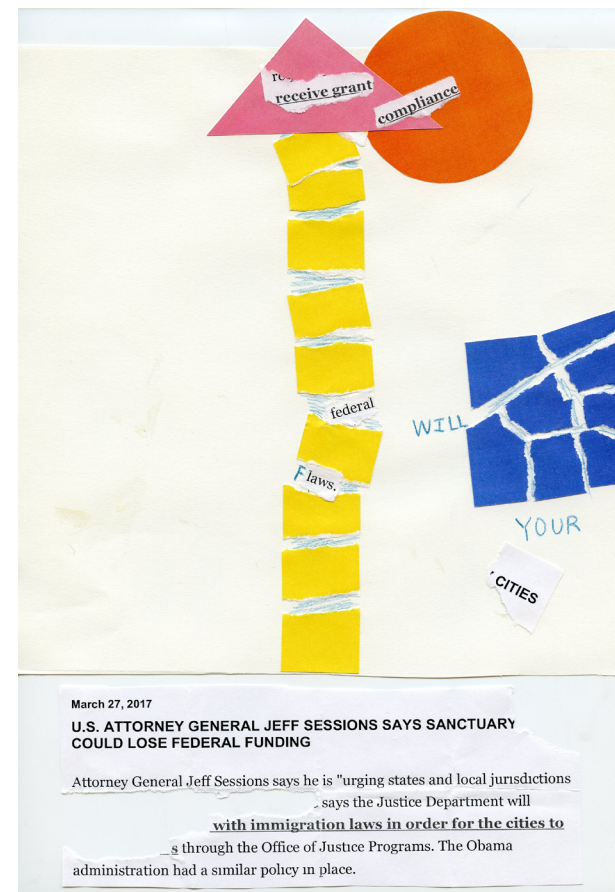
Ask participants to shift their sentimental perception into visuals, onto a piece of paper using only the given shapes and the colored pencil.

6



In my radical citizenship workshop, I pre-cut pieces of circles, squares, triangles and rectangles, which are in yellow, blue, pink and orange respectively. Everyone was given all four of the shapes and one colored pencil. I also printed out the several headlines regarding to Chicago's history as a sanctuary city from Chicago Tribune. Each was cut out and folded in half. I asked participants to randomly pick one, read their headlines carefully and just think of their emotional response at that moment: what comes to their mind, and how they react. I told them to shift that sentimental perception into the visuals, onto a piece of paper by using only the given shapes and a colored pencil.

As a young artist, I know that sometimes we just could not get the resources we need to make art. However, our minds can be surprisingly powerful when these resources run short. I have seen participants come up with so many different ways to utilize what they were given. Some chose to tear the shapes down to smaller pieces while some decided to flip the shapes to not show the colors. What I want to show people through this workshop is even with the most limited resources, we can still create artworks that speak our mind.



EMOTIONAL CHAOS

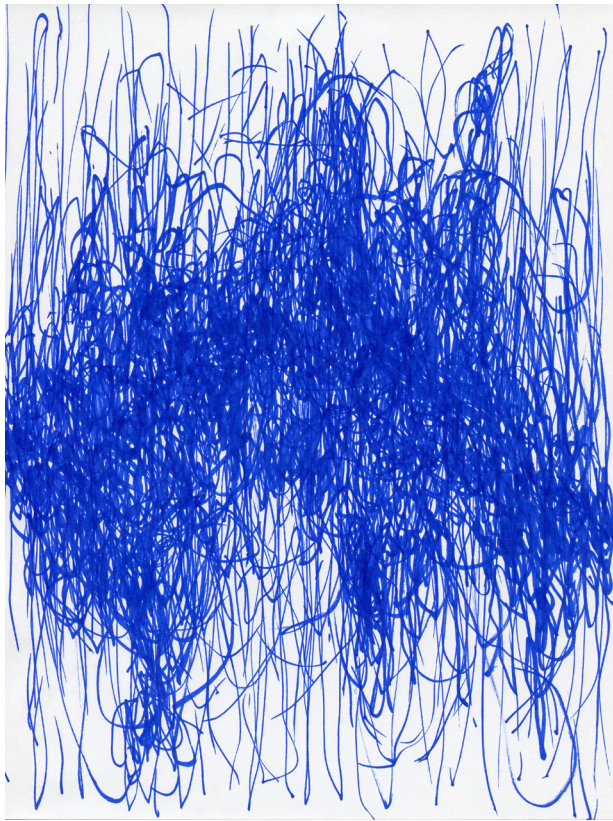
Create a list of emotions/words based on a collective reading.

Ask participants to pick a word/emotion and express it visually using a paper and one color.

Collect the drawings and organize them in a straight line.

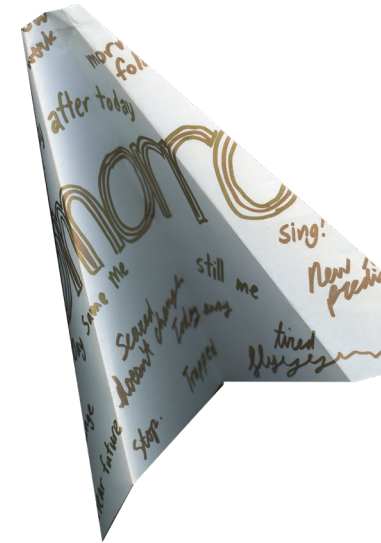
Have participants arrange drawings in a timeline reflecting the experience of immigrating.

Discuss experience of making drawings and different imagined timelines.



After reading a chapter of *Tell Me How it Ends: An Essay in Forty Questions* by Valeria Luiselli, we came up with a lexicon of some key words and feelings from the book migrants use and feel in order to express their experiences crossing the borders and being in a new country, or in detention centers. In this workshop, each of us picked up one of these words and a color that matches the word/feeling and tried to draw and express creatively what it can look like to translate this word/emotion into visual images.

After finishing our drawings, we shared them together and examined how the complexity of emotions translates into visual complexities in some cases while it can also translate into better emotional awareness and comprehension of complex situations and sensations.



7

What would it look like to visualize emotions of the complex emotions migrants go through throughout their liminal journeys into becoming citizens? What can the visual representations of emotions and words such as unity, tomorrow, and invisibility look like?

USA Stand.	Citizen (voter)	Green card (perm. Res.)	F-1/F-2 (Student)	H-1/H-2A/H-2B (working)	B-1/B-2 (Business)	DACA (Dreamer)	Esta (travel)
Stimulus Check	YES	YES	NO (not considered as resident of U.S.)	YES	B-1 YES B-2 NO	NO (Not seen as "priority" and is not considered as "priority" of US)	NO (This is a travel visa to stay with)
Can stay in the country	YES	YES	YES	MAYBE currently	MAYBE unstable	MAYBE status	YES
New Status	N/A (no need)	NO ALL	NO OFFICES	NO CLOSED	B-1 YES B-2 NO	NO (can't change)	YES
Extension of Status	N/A (no need)	YES	NO (schools stop meaning extension difficult)	YES	YES	Maybe (very difficult) currently not seen as "priority" paperwork	NO (45-day M)
Travel (country)	YES	YES	YES	YES	NO (need to obtain again)	NO	NO (need new to re-enter but)

"WHY DON'T YOU DO IT THE RIGHT WAY?!"

Prepare immigration application forms.

Change application as if they were being read by an applicant with limited English. For example, change wording of questions and spelling as if they were mistranslated.

Create a space for interrogation that creates a sense of tension and anxiety. For example, give participants a number and have them line up in a very specific order, correcting them if do so incorrectly.

Ask participants to fill out the form in a limited time span and without communicating with other participants.

Group participants by native language, allow them to collaborate only with those who speak a common native language (that is not English).

The final list of people who successfully pass the two stages should be announced and the reasons why some failed should also be explained.

The participants should not be informed about any detailed requirements prior to the ending.

This workshop is intended to disclose the struggles immigrants may have with communication, filling in official paperwork, with limited access to basic resources and language by conceptually recreating the difficult situations immigrants may face.

1904



What is your occupation? If a student are, please attend the you currently

Student - School of the Art Institute of

Do you have history any or current problem related to other abuse of drug

drinking or? History of alcohol abuse
Addicted to Meth, Cocaine, Aderall

Do you in any mental condition, regardless medical or physical?

82200 Anxiety Disorder

Do you have living in any this country relatives?

Yes

Is any family member of your intention have to move in citizenship or apply for?

Yes

IDENTITIES.. PLACED AND DISPLACED

Prepare cutouts of a different body parts.

Invite participants to tape some of these body parts on your body.

Continue until the containers are empty.

Ask the participants to reflect on your look before and after.

Remove the taped cutouts and discuss the group's reflections.



Social identities are more often than not created as a product of different combinations of categories societies impose on us such as race, gender, class, etc... In order to comprehend this visually, one of our class members considered body parts as representations of different aspects of one's identity. He performed with his body as an empty plain where society, resembled in other class members, placed different identities and stereotypes on. This action exemplified how identities are such fluid notions and how they change from a place to another depending on who is placing them.

The performance required some cutouts of noses, ears, mouths, eyes, and other body parts categorized each in one bag. The participants approached the performer two at a time and placed some of these different parts on his body. This performance made us as a class also reflect on the agency we have once we decide to categorize or stereotype any individual and how our ideas of who this individual is are most often based on random choices rather than concrete ideas.

10

COVID-19 FORUM THEATER

Prepare either a real or an invented dialogue that reflects an incidence of discrimination or conflict.

Have participants perform the dialogue.

Invite participants to intervene at moments of the incident, providing solutions for the conflict. Participants should perform these solutions.

Discuss solutions, people that were represented and their motivations.

COVID-19 is a virus that does not discriminate between ethnicities or races, our society, on the other hand, does. After discovering the first cases of COVID-19 infected cases in China, people of Asian descent faced discrimination on a regular basis in the streets both in the U.S. and globally. A then-recent incident of discrimination was observed and recorded by someone in the street and published online. The video showed two people harassing an Asian-looking person and calling them Coronavirus.



One of our class members found this incident to be an opportunity to put us on the shoes of both the discriminators and the discriminated against, and see how we can react in such incidents. A similar theatrical dialogue of the incident was provided to two groups we created in the class. Although each group was dealing with the same incident, the responses and the dialogue acted diverged.

This was a great opportunity for us as a class to experience what it means to be harassed in a public space because of your identity. It also taught us how to respond responsibly in such unexpected cases in order to protect ourselves against discrimination and violence.

11

FAMILY INTERVIEWS

Can you describe in as much detail as possible your process and journey in becoming a citizen?

What does it mean for you to be a citizen?

Were your parents immigrants?

Can you describe the naturalization process?



12



OUTDATED POLICIES ... PERPETUAL PROBLEMS

Research current policies related to immigration.

Invite participants to edit/reimagine/update a specific policy. Invite them to divide into groups to focus on policies most urgent to them.

Invite groups to present their changes to the policy and conversation that was generated.

Discuss the process and resulting documents.

Although recent national and global policies have affected migrants significantly, some of the United Nations policies and resolutions regarding migrants have not changed for as long as 20 years. In this workshop, we decided into two groups made of four people each and examined clearly two UN resolutions concerning migrants' rights that were drafted in 2000 and never updated since then.

The first resolution, titled Violence Against Women Migrant Workers, was adopted in order to protect migrant women's from the hostility and exploitation they face throughout their migration journey as well as in their host countries. Our first group read the resolution clauses and edited them according to the current issues facing migrant women workers. For instance, the resolution included mostly encouragement for nations and NGOs to promote joint and collaborative approaches at regional and interregional levels. However, our group observed that this 'encouragement' alone does not provide enough assistance to migrant women. Hence, we added a clause that emphasizes the UN responsibility to provide social protection for women across borders as well as in their new destinations and enforce custom checks on borders.

UNITED
NATIONS



General Assembly

and made possible through fraudulent or irregular documentation at nature of their status and movement, women migrant workers are not exploitation, establishing customs check or investigation while fem

Providing social protection as United Nation for women migrating and after they arrive at their destinations in order to protect violence and allow them to go through regular migration pathways.

Regulating the movement of women migrant workers the social abuse,

2. ~~Strongly condemns~~ Does not tolerate any all forms of racial discrimination and xenophobia with regard to access to employment, vocational training, housing, schooling, health

4. *Reiterates* the need for all States to protect fully the universally recognized human rights of migrants, especially women and children, regardless of their legal status, and to provide humane treatment, particularly with regard to assistance and protection, including those under the Vienna Convention on Consular Relations,³ regarding the right to receive consular assistance from the country of origin; all States should have a clearly outlined pathway to citizenship for migrants, regardless of their status on entering.



The second resolution, titled Protection of Migrants, aimed at providing protections for migrants against xenophobia, racism, and exploitation. Nevertheless, the clauses of this resolution were not strict enough in order to protect migrants' rights. For instance, one clause strongly condemned racial discrimination, however, our group observed that all forms of discrimination must not be tolerated at all by all nations, not just condemned. The resolution also did not consider new-emerging causes of immigration, such as global warming and environmental degradation.

This workshop helped our class understand the legal aspects of intergovernmental efforts, or the lack of it thereof, protecting migrants. It also made us more critical of entities such as the UN and how their means of dealing with immigration are not enough and thus, must always be questioned and examined carefully.



Find the oath required for new citizens to your country.

Invite a group to read it together.

Discuss whether they understand and agree with the oath.

Research the history of the oath, focusing on the parts that were questioned by your group.

Naturalization oath is the first step someone takes once they become a citizen of a specific country. In this workshop, one of our class members decided to alter the Chinese communist party oath into an invented entity, called CAIC, oath. The participants were asked to repeat the oath after the facilitator in order to join this imaginary entity. Some of the participants did so, and others refused because they were not provided much information about this entity.

The workshop plays with our understanding of naturalization and admission oaths and how most people reiterate them without fully realizing what they mean and without fully committing to them.

National and ethnic stereotyping are actions that perpetuates racism. However, sometimes we can use stereotypical terms unconsciously as some of them are inculcated into us by the media.

In this activity/workshop, we took the well-known game DUCK DUCK GOOSE as the model for exploring the experience of being assigned random stereotypes and wanting to pass them off to another participant.

Write stereotypes on different sheets of paper and place them in the center of the group.

Play Duck Duck Goose, with participants picking up stereotypes and trying to pass them to the next participant who is "it."



refugee

asylum

alien

freedom

READ

/ RE

SIST

Imagined Communities, Benedict Anderson

Borderlands La Frontera, Gloria Anzaldúa

The Origins of Totalitarianism, Hannah Arendt

The Civil Contract of Photography, Ariella Azoulay

Who Sings the Nation State, Judith Butler & Gayatri Spivak

The Coming Man, Philip Choy, Lorraine Dong, Marlon K. Hom

Alien Capital, Ikkyo Day

Immigrant Acts, Lisa Lowe

Tell Me How It Ends, Valeria Luiselli

The Gift of Freedom, Mimi Thi Nguyen

Yellow Peril, John Kuo Wei Tchen & Dylan Yeats



CONTRIBUTORS:

Helen Cho	11
Jack Hoac	6, "Immigrant or Alien"
Hannah Jung	8
Tin Le	13, "The Freedom Cards"
Ruiqi Luo	14
Elflyn Shi	9
Sunny Sun	15
Aaron Wong	7,12
Felix Yang	10
Esraa Youssef	5

All participants
contributed to collages.

ZINE:

Esraa Youssef &
Hương Ngô

AND, AND, AND – STAMMERING: AN INTERVIEW

Hương Ngô &
Hồng-Ân Trương

AND AND AND – Stammering: An Interview is an ongoing project that uses the format of an interrogation to engage participants who have never had to naturalize into the US to rehearse the process of becoming a citizen. The first performance first took place on Angel Island, the immigration station in the San Francisco Bay where thousands of Chinese immigrants were detained during the years of the Chinese Exclusion Act, from 1882-1943.

In its most current iteration, *AND AND AND – Stammering: An Interview* is a performance and installation, using architectural structures with two-way mirror glass to reference an interrogation room. The archival materials point to contested moments in US history when policy changes highlight white supremacist imaginaries of the nation through its control and regulation of immigrant bodies.

The performance is inspired by Theater of the Oppressed techniques of Brazilian activist Augusto Boal. The interrogation questions are a mix of historical questions asked of Chinese immigrants on Angel Island, contemporary citizenship questions, and material from the January 2017 executive order banning immigrants and refugees from seven majority Muslim countries. Using interviews with those affected and language from the executive order itself to create an interrogation script, the participatory performance allows audience members to become active spectators, encouraging us all to give up our own positions in order to understand and be in the place of another's. *AND AND AND – Stammering: An Interview* frames a conversation around the status of refugees or statelessness, while also problematizing the notion of citizenship, and the structure of authority and power implicit in the state.

